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ABSTRACT

Designed to combine the science and the art of teaching composition, this series of assignments encourages junior high and high school writing students to explore tone, original visual images, point of view, and other literary techniques. One assignment asks students to write a number of paragraphs alternately using sarcasm, humor, melancholy, and a journalistic tone. Another assignment teaches students to avoid using figures of speech that are "dead fish" by acting out some cliches and trite sayings to prove that the images evoked are not only over-used, but also not terribly interesting to see. Each of the assignments described includes comments on objectives, a list of materials, a description of the activity's focus, an explanation of the activity, practice suggestions, and extended applications. Students work through a series of small assignments until they are ready to experiment with writing descriptive essays, dialogues, and summaries. (AEW)

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Using the Lesson Cycle in Teaching Composition: A Plan for Creativity

The science of teaching composition is inseparable from the art of teaching composition; therefore, we who teach writing often face the task of sifting through research concerning productive ways to accomplish what could be described as magical transformations. We turn carefree (care-less) adolescents into adolescents who think, read, and write critically. Kafka would be proud. When curriculum guides say "Teach composition," we don't distinguish art from science. We carry out the command without a moment's thought to philosophical definitions. We combine them and develop methods that work. After spending some time discussing classroom successes, as well as failures, with Texas teachers, it appears that the things that work consistently are: (1) well-planned (2) well-executed and (3) well-liked by students. Art and science.

When I decided to sort through some of the various assignments I'd used to teach composition, I found a mixed lot of approaches. Whatever research had described as "in" at the time the assignment was created dictated the schematic. So in an effort to give these assignments continuity, I turned to the science of teaching and found a system of

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organization to connect these ideas. Those of you familiar with the Model for Effective Teaching and Supervision or M.E.T.S. will notice I have loosely based these assignments on that structure. I have only borrowed the organizational components which begin after task analysis. To implement these, you might do some adapting to meet the demands of your curriculum and departmental approach.

The observation sheet which accompanies each lesson can be made available to student observers or evaluators who may be present in the classroom. This segment should be perceived as a guide for viewing the structured lesson and for pinpointing significant phases of student behavior. It is not intended as a formal evaluation instrument, but it might be a beneficial determinant when considering the proficiency of your teaching techniques.

Some of you may recognize old ideas with a new slant. At any rate, I've included a little something for everyone, but you'll have to take some chances. The weak of heart or the frail of courage might be hesitant. You have to be willing to bring some mighty strange items to class. The worst that could happen is that students refuse to accept the expanded perameters of the traditional writing situation. It's been my experience that the best happens: students become involved writers struggling with questions of audience, tone, and development.

* * *

UNDERSTANDING TONE
Wanda and the Runaway Red Corvette

COMMENTS ON OBJECTIVES:

Students will write sample paragraphs in a variety of tones including sarcastic, humorous or light, melancholoy, and journalistic. This a pre-writing activity to longer essay or paragraph asssignments.

MATERIALS:

Index cards describing roles for role-playing activity

FOCUS:

This is an exercise in creative dramatics without the emphasis in drama. The role-playing activity will lead students to consider the way situation controls language and tone. Group students in pairs. Ask for eight volunteers, and describe the following situations. Write the roles on index cards for students to refer to during the planning stage.

CARD 1: You are the Channel 5 News Team, two of the most dedicated individuals in the field of television news. Deliver the following story in your own words to the TV camera for coverage at 5:00 o'clock. The station is just recovering from a heavy law suit for failure to be objective, so keep absolute fair play and objectivity in mind.

Who: Wanda Sparks

What: Ran her 1986 red Corvette through a plate glass

window of Golden's Jewelry Store.

When: Last night sometime around 2:00 a.m.

Where: The heart of downtown Center, Texas

Why: She was asleep at the wheel

How: She jumped the curb after failing to make a sharp right-hand curve. As she plowed into the glass store front, she pinned a would-be burglar under the car. He has yet to be identified, and neither party incurred any injuries.

CARD 2: You are the driver of a 1986 red Corvette. You've always had your own way, and your immense wealth has allowed you considerable clout. As you were driving through a small uninteresting little town, you made an error calculating your speed (and your ability to stay awake), and you overshot a right-hand turn. This landed you right through a plate glass window of a quaint, little jewelry store. You own more jewels than they have in their entire inventory, and you're certainly not concerned over their silly window. You have a wallet full of $1,000 bills. Once you've collected yourself, you realize there's a man wearing a ski mask trapped beneath your car. He doesn't seem to be bleeding, so you put on fresh lipstick. When the policeman for this one-horse town comes screaming up in his unattractive patrol car, greet him in your best sarcastic voice. Assure him you can pay for any damages, but you do not want to be issued a ticket. That

could upset "Daddykins," and he might take away your allowance. Remember, you're slightly bored by this whole affair.

CARD 3: You are the burglar who is pinned under the car. You've just been released from prison, and now they will throw away the key. Your wife and nine children will have to fend for themselves again; you're going to grow old in prison. There is no use asking for mercy. You knew the consequences were serious when you set out ot rob Golden's Jewelry Store. Call your wife on the phone and tearfully explain to her that you've just arrived at the police station. Ask her to give your love to the children. The two of you should try to make some plans for their welfare. Try to comfort her during this difficult time.

CARD 4: You are the owner of Golden's Jewelry Store. You're positively delighted to receive all the free publicity from the crash-in/break-in. The burglar didn't get away with anything, and Wanda Sparks gave you $5,000 cash for a $75.00 window. The Channel 5 News Team did an excellent job covering the story, and you had several minutes of free, prime-time air time. You've already sold $4,000 worth of jewelry to curiosity seekers. Your best friend calls to console you. Convince him or her that this is the very best thing that has ever happened to you.

EXPLANATION:

By nature of the role-playing situations, you should be

able to contrast varying tones which emerged in the conversations. Provide students with a formal definition of tone, and ask students to describe the tone communicated in each of the four situations. (Card 1: journalistic or objective; Card 2: bitter or sarcastic; Card 3: sad, desperate, or melancholy; Card 4: light-hearted, happy.)

GUIDED PRACTICE:

Write the words "Close the door" on the board. Have students write a paragraph describing any situation which could end with these words. Then ask students to identify the tone the speaker of this statement would use given the situation described in the paragraph. Ask for volunteers to read their paragraphs and emphasize the last line solidly enough so class members can identify the tone communicated.

INDEPENDENT PRACTICE:

Have students write a paragraph or two on one of the following subjects. They should select the tone most appropriate for the chosen topic and maintain consistency of that tone.

TOPICS: a pet cemetery, a trip to a sports event, a moment of nervous competition, winning a lottery, making a commitment to excellence.

EXTENSION:

Students will be aware of differences in tone in literary works. They will make a distinction in tones

appropriate for specific topics in their own writing. When confronted with assignments for longer essays, students will be conscious of the decision making process involved in choices of tone and the way those choices relate to language.

OBSERVATION FOR RED CORVETTE:

How many students volunteered for the role-playing activity?

Did students who were not chosen maintain their interest in students who did volunteer?

Did the time allotted for each group seem appropriate?

Was it ever necessary for the teacher to re-center a group's conversation to reestablish the purpose of the assignment?

If yes, how did the teacher accomplish this? Was he or she successful?

Were students receptive to the idea of role-playing?

Did students experience a degree of success in identifying ranges of tone in the "Close the door" activity?

WRITING FRESH FIGURES OF SPEECH
Avoid Dead Fish

COMMENTS ON OBJECTIVES:

This lesson gives students an opportunity to differentiate between fresh metaphors or similes which bring life to writing and "dead fish" -- those trite, tired sayings which no

longer create strong visual images. Students will write a series of sentences and describe certain settings or feelings using strong figurative language.

MATERIALS: picture frame, wood chip, wooden block, tea cup and saucer, picture of a pig, book with cover

FOCUS:

Tell students you are going to give them visual clues which will enable them to identify trite, worn out expressions they will want to avoid in their writing. These phrases are so familiar they no longer create visual images in our minds. They do not cause us to think about the description in a new or different way. We use these expressions frequently in speech, and students will probably have many more to add to this list.

CLUE: Hold a picture frame in front of your face and smile.

EXPRESSION: As pretty as a picture

CLUE: Place a chip of wood on your shoulder.

EXPRESSION: A chip on your shoulder

CLUE: Hold a tea cup and saucer and take a sip.

EXPRESSION: Just my cup of tea

CLUE: Show a picture of a pig, or draw one on the board.

EXPRESSION: As fat as a pig

CLUE: Take the cover off a book and examine it; then examine the book.

EXPRESSION: You can't judge a book by its cover.

EXPLANATION:

Point out how easily identifiable the expressions are, or at least how familiar they are. Ask students to consider why these expressions no longer evoke strong visual images in a reader's mind. Is there a way to enhance descriptive writing with fresh similes and metaphors? Provide formal definitions of metaphor and simile if necessary. Use examples of descriptive passages from literature or poetry students have read in class to illustrate fresh images.

GUIDED PRACTICE:

Have students complete the following sentences with fresh similes or metaphors. Don't allow them to write any "dead fish."

1. Sleeping in my room is like
2. This class is like
3. After the paper was returned, he felt like
4. The experience was as unpleasant as
5. When he looked into her eyes and said "I love you!" she felt as though

Now have each student work with a partner to check the success. Are expressions fresh? How effectively do they create mental images for the reader? Any dead fish? Ask each pair of students to choose the most successful of these five and read it aloud or write it on the board.

INDEPENDENT PRACTICE:

Make this assignment:

Write a sentence to describe each one of the following. Create fresh similes or metaphors: a loud car engine, a ghost, clouds, a freshly baked turkey, a silence, a laugh, an old man's walk, a baby's smile, a pain, and a forest fire.

EXTENSION:

Make this assignment:

Use one of the sentences from the exercise above and write a description in a paragraph or two of that person or thing. The description must include the fresh metaphor or simile written during individual practice.

OBSERVATION FOR DEAD FISH:

Were students able to identify expressions from clues the teacher provided?

Did students experience a degree of success in completing sentences and sharing them with a partner?

List any pertinent questions students had concerning the assignment made for individual practice.

Rate the success of the lesson in completing the objectives the teacher outlined at the beginning.

(Excellent, good, fair, some problems, serious problems)

EXERCISE IN POINT OF VIEW
Sharing Apples

COMMENTS ON OBJECTIVES:

One important stage in the pre-writing process is determining the point of view most appropriate for the topic. This lesson emphasizes the extent point of view can change narrative focus. Students will write a variety of paragraphs from different perspectives. Discussion should clarify importance of point of view consistency. Since all writings will be produced in first person, this activity does not categorize types such as limited omniscient, omniscient, etc. It is, however, a useful activity to introduce point of view in literary analysis.

MATERIALS:

Silverstein, Shel. The Giving Tree. New York: Harper and Row, Publishers, 1964.

Enough apples for each student to have an eighth.

FOCUS:

Give each student a slice of apple. Tell students to eat slowly and to savor the taste and smell of the apple. As they are eating, tell them you are going to share a book with them that will give them new insights about apple trees and human nature. Read The Giving Tree, and pause to share the illustrations.

EXPLANATION:

Begin a class discussion and give students an opportunity

to talk about ideas Silverstein communicates. Ask students to explain how the apple tree must feel. Discuss personification, and have students comment on Silverstein's ability to make us sympathize with a tree. Define point of view, and ask students to consider how the tree's perspective differs from the man's. Has the man changed as he grew older? Has the tree?

GUIDED PRACTICE:

Since Silverstein has done so well personifying the tree, students will be willing to consider the emotional response the reader has to the plight of the tree. Explain that both the tree and the man have been given the opportunity to send a one-sentence message to the world. Have students write the messages. Then ask them to read some of their sentences aloud. How does the difference in perspective modify the content? Does the difference have something to do with point of view?

INDEPENDENT PRACTICE:

Make the following assignment:

You are the voice of the apple tree. Write a paragraph or poem and comment on the joy of giving and unselfish love.

Now yours is the voice of the man. Write a reply to the apple tree in paragraph or poetic form. Are you going to show appreciation? Can you explain your behavior? Is it typical human behavior?

EXTENSION:

Make this assignment: Choose a conflict which might occur between a teenager and his or her parents. Write a short paragraph detailing a single event which illustrates the problem as seen from the teen's perspective. Now write a second paragraph detailing the same event, but describe it from the parents' point of view. For the experience, write both paragraphs in first person, and use the voices of teen and parents.

OBSERVATION FOR SHARING APPLES:

Was the apple slice operation a success? Did it raise students' curiosity about the lesson?

Were students willing to express opinions about the philosophy of giving presented in The Giving Tree?

How many students contributed comments?

Write any comments that were particularly perceptive.

Did students seem to understand what was expected of them?

CREATING SUSPENSE
Story Starters

COMMENTS ON OBJECTIVES:

Students will consider a series of one-liner "story starters" and write opening paragraphs for a short story. In groups of four, they will write an outline for the plot of

the story up to and not including the ending. Students will write endings individually. The final product will consist of an opening paragraph, a plot outline, and an ending. This framework can be extended into a short story.

MATERIALS:

Van Allsburg, Chris. The Mysteries of Harris Burdick. Boston: Houghton Mifflin, Co., 1984.

FOCUS:

Retell or read the introduction of the book and explain the mysterious circumstances (fictional, of course) behind pictures.

EXPLANATION:

Discuss the structure of the short story and ask students to consider elements we look for in a good story. What kinds of things make us want to continue reading? List ideas on the board. It might be helpful to categorize stories read in class as to whether they are products of the writer's imagination and full of suspense and strange occurrences, or whether they are written with a ring of truth and based on incidents that could've happened to real people. Refer to Van Allsburg's one-liners and ask into which category stories developed from these would fall.

GUIDED PRACTICE:

Divide the class into groups of four. Give each group one of the one-liners and share the picture with them. Ask

the group to develop a plot line. Have each group draft an opening paragraph and outline the body of the story up to the ending. Ask them to share the plot they have created. Check for elements of suspense, character development, believability, interest, etc. Ask for critiques. Are stories successful? Are a variety of possible endings in sight?

INDEPENDENT PRACTICE:

Students now have an opening paragraph, a critiqued plot line, but no ending. Have each student write a conclusion which reflects comments from critiques. Upon completion, have students regroup and compare endings. Any interesting variations?

EXTENSION:

Ask students to use the material written from the assignment above and draft a complete story.

A second possibility: Cut a series of interesting short articles from the newspaper. Laminate or glue them on 3 x 5 index cards. Have students expand the information into a plot outline and write a story draft. Will the finished story have a ring of truth about it?

OBSERVATION FOR STORY STARTERS:

As soon as groups are established, choose one to observe carefully. Indicate each student's position in relation to

each other and to the teacher. For each exchange among students draw an arrow from the student initiating the remark to the receiver.

Did the leader emerge?

Was any member of the group unwilling to participate?

EXERCISE IN DESCRIPTIVE DETAIL
Adjectives are Cold and Delicious

COMMENTS ON OBJECTIVES:

This lesson emphasizes the importance of using descriptive detail in writing. Though in some instances, student writers overkill with too much description, the problem is generally a failure to provide color and life to their writing. For this assignment, students will build adjectives and descriptive phrases onto a single noun. With this method they can compare the full, descriptive details to the single word and see the potential for using vivid details.

MATERIALS: scoop of ice cream, bowl, ice cream toppings

FOCUS:

Place a scoop of ice cream in a dish. Tell students you are going to create a descriptive pyramid, and this ice cream is the basis. Write the word "ice cream" on the board. Have students add one word or phrase at a time and develop the details. After two or three additions, add a topping or two. The pyramid might look something like this:

ice cream

cold ice cream

cold, delicious ice cream

cold, delicious, chocolate ice cream

cold, delicious, chocolate ice cream with fudge topping

EXPLANATION:

Examine the words students have added. Ask which ones are the most descriptive. Which ones appeal specifically to the sense of taste? How does the last line compare to the first? Once the ice cream has melted, try another pyramid.

GUIDED PRACTICE:

Write "a child" on the board. Have students build adjectives and descriptive phrases the same way they did with the ice cream example. Six or seven lines should be enough to check progress. Then ask students to read the last lines they provided aloud. Write some on the board and discuss the different pictures created by the outcomes.

INDEPENDENT PRACTICE:

Ask students to build descriptive pyramids for the following nouns: a school, a street, a car, a room, and a thief.

EXTENSION:

Have students use one of the phrases from the exercise above and develop it into a longer paragraph or essay based on

any one or several sensory impressions drawn from the last pyramid lines.

OBSERVATION FOR ICE CREAM:

How many students participated when asked to give descriptive adjectives or phrases during the ice cream demonstration?

Did the majority of students demonstrate ability to perform the writing task when asked to describe a child?

What questions, if any, did students ask when their writing samples were written on the board?

Did any area of the teacher's explanation need clarification? If yes, please explain.

THE DESCRIPTIVE ESSAY
A Smell is Worth a Thousand Words

COMMENTS ON OBJECTIVES:

Students will write a descriptive essay for this assignment. Emphasize the distinction between a narrative essay and a descriptive essay. The descriptive essay accentuates details of one particular scene and is only loosely bound by narrative structure. Students may find any number of organizational patterns appropriate depending on the topic and the method of developing details.

MATERIALS:

6 or 7 small jars with lids

cotton balls

variety of substances with strong aromas

FOCUS:

Prepare a variety of small jars by placing a cotton ball dowsed with anything aromatic. Use your imagination. Good possibilities include perfume or after shave; pourpouri oils such as lemon, evergreen or rose; moth balls; vanilla; or coffee. Tell students it is possible to evoke strong memories of places and people by rousing the sense of smell. Pass around each jar slowly. Be dramatic and tell students to let their imaginations carry them to the scene created in their mind by one of these smells. Once They picture the scene, tell them to concentrate on making it as vivid as possible. They will be writing from these impressions.

EXPLANATION:

Once students have had time to discuss, "This smell makes me think of . . ." explain they will be involved in describing this scene for an audience. Structure should have a beginning (entrance to the scene or a general impression of the scene), a middle (provided through sensory detail and descriptions), and an ending (leaving the scene.)

GUIDED PRACTICE:

Have students begin brainstorming by listing at least

three categories across their paper: The People, The Feelings, The Place.

This pre-writing stage should be nothing more than a series of ideas and impressions. Walk around the room with the jars and check the brainstorming progress. Some students may want a moment to smell the aroma they chose a second time. Once brainstorming is complete, ask students to share some of their impressions. See if any common elements exist. Did any two people choose the same holiday, for instance? What might have caused that to occur?

INDEPENDENT PRACTICE:

Ask students to organize their brainstorming lists by checking for relevance. Developing the three categories along the loosely woven structure discussed earlier, students should write the first draft of the descriptive essay.

EXTENSION:

Make this assignment:

Choose one of the following scenes and attempt to convey as accurately as possible the atmosphere and your own response to being there. Write a descriptive essay and accompany it with an original abstract drawing or collage that further illustrates your perceptions.

SCENES: a firework display, a junkyard, the cafeteria,

the beach in winter, a city street at 2:00 a.m., an art museum, a ski lift, a secluded swimming hole, a pasture right after a rain.

OBSERVATION FOR DESCRIPTIVE ESSAY:

Were the majority of students eager to participate in the opening activity of smelling contents of the jars?

What constructive comments did the teacher make to students during the brainstorming phase?

Record any questions students asked which indicated they needed more explanation concerning teacher expectations.

Any off-task behavior present?

If yes, did the teacher handle it effectively?

EXERCISE IN WRITING DIALOG
"Say What?"

COMMENTS ON OBJECTIVES:

This lesson is an exercise in writing dialog. Students will write dialog for two characters and distinguish characters' personalities through conversation. After they have completed the assignment, students will check carefully for correct punctuation. This is a useful activity to prepare students to write a narrative essay or short story.

MATERIALS:

tape recorder and cassette tape

two photographs of interesting looking persons

three large envelopes and slips of paper (for individual practice)

FOCUS:

Display the photographs and ask students to study the two persons pictured. Avoid using celebrities since students may have preconceived ideas about their personality traits. Pre-record a short one minute dialog that could take place between the two people. Use topics appropriate for the interests and ability levels of your students.

EXPLANATION:

Define dialog. Explain how writers use dialog in character development. If possible use examples from short stories students have read. Ask students to give their general impressions of the two characters whose conversation they have just heard. Distribute a written version of your recorded conversation, and play the tape of second time. To include all possibilities, use a variety of sentence structures, so examples will cover the full range of punctuation problems. Ask students to examine specific word choices which reveal character traits. Discuss punctuation.

GUIDED PRACTICE:

Ask students to continue the dialog between your two

characters by writing four or five sentences. Check for problems with punctuation. Have students put sample sentences on the board or have them dictate to you as you write them on the overhead. Examine the extent to which students maintained the character traits communicated in your example.

INDEPENDENT PRACTICE:

Prepare three large envelopes labeled "places," "character," and "subjects." Write the following on slips of paper, and place them in the appropriate envelopes. Have enough slips so students can draw one from "places," one from "subjects," and two from "character." (Some of these could be duplicated.) After students have their options, ask them to write a page of dialog concerning these people in these situations. The dialog must reflect place and subject.

PLACES: a classroom, a kitchen, a bank, a newspaper office, a castle, a sea shore, a pool hall, a library, a grocery store, a theare, a mountain top, a deserted road, a swimming pool, a museum, a rock concert, a hot-air balloon, a space ship, a cave, a car, a skating rink

CHARACTERS: yourself, a teacher, a criminal, an angel, a teenager, a boss, a snob, a rock star, a mother, a father, a know-it-all, a scientist, an athlete, a dancer, an artist, a cook, a butler, a race car driver, a fisherman, a robot

SUBJECTS: asking advice, an approaching storm, borrowing money, telling a family story, asking for help performing some task, telling a joke, asking directions, selling something, selecting a movie, selecting a book, exercising, telling a lie, marriage, what to do on a holiday

EXTENSION:

Have students incorporate dialog in a short story or a narrative essay. Topics could evolve from the dialog written in the previous assignment.

OBSERVATION FOR WRITING DIALOG:

Did the photographs used seem to encourage student interest and comments?

List pertinent comments students made when asked to give their impressions of the characters whose conversation they heard on tape.

How many students volunteered to read the sentences they wrote?

Did students understand what the teacher expected of them?

Did students seem willing to attempt the assignment after they drew the writing options?

SUMMARIZING
Squeezing Words

COMMENTS ON OBJECTIVES:

Summarizing is a skill which involves the ability to

discern between the important and the not so important. In this lesson, students will summarize an article and determine which points must be included to condense it effectively. You might want to discuss the uses of summarizing in writing research papers and reports as well.

MATERIALS: a back pack or small box; a number of items useful for survival in the wilderness. Some should clearly be more useful than others. Be sure you have too many items (by 5 or 6) to fit in your container.

FOCUS:

Tell students the items placed before them are the only possible comforts of home they can take with them on the three month wilderness expedition. They will be much too far away to obtain any other provisions during their stay, and the items they choose will be all they will have with them for the duration. What will be most essential to insure survival? As they make their choices, place the articles in the container. Some discussion should result concerning which choices are wisest. Show students how limited space is. From this point, make the analogy that preparing the back pack is much like preparing a summary. We are forced to choose only the most important items.

EXPLANATION:

Define summary and discuss length limitation of a condensed version. Students are familiar with the summary

form. Read selections from Reader's Digest and program summaries from T.V. Guide. If the research paper has been assigned, emphasize the role of summarizing in note-taking.

GUIDED PRACTICE:

Choose a non-fiction article no longer than 200-350 words and make it available to the class. You might use something from one of their textbooks. Have students read the article and list details which should be included to condense the information as accurately as possible in no more than 50 to 75 words. Then provide your own checklist on the overhead projector. Work through each item and justify its inclusion. Have students check their own lists and make adjustments if they've left out crucial points. Next show students your written summary drawn from the list of details. Emphasize your concise wording and make the point that you have not used the original writer's own words.

INDEPENDENT PRACTICE:

Provide students with another article similar to the one used previously. Have them do the two stage process of list and summary.

EXTENSION.

Students should be able to apply this procedure to articles used in research papers or reports. As they discover articles on their individual topics, summarizing will make note-taking more efficient. Instances may

occur, however, when summarizing is not advisable. McKrimmon cites two exceptions to the advice of summarizing content:

1. If you are going to critize a passage, you should quote it directly and you should be careful not to distort the meaning of even a direct quotation by presenting it out of context. If the context is so long that it cannot conveniently be given in full, you are under a special obligation to be sure that the quotation faithfully represents the author's meaning.

2. The second exception is statements that are so apt, dramatic, or forceful that they would lose some of the effect in a restatement or summary (325).

McCrimmon, James M. Writing with a Purpose, 6th edition, Boston: Houghton Mifflin Co., 1976.

OBSERVATION FOR SUMMARIZING:

Did students seem to understand the connection between the back pack example and summarizing?

Were students able to follow the teacher's reasons for including certain items in the article summary?

Did students appear to understand what was expected of them when asked to summarize an article individually?

* * *

At a time when we must compete for student attention rather than demand it, when MTV means more to students

than Mark Twain, it's important to be engaging as well as enlightening. I would like to think junior high and high school students would appreciate what we do for them and that they learn for learning's sake. I want every student to love writing and to enjoy the play of language. Let's be honest; such phenomena occur only at Fantasy School. Whatever reasons we feel called upon to share the word about words, we should all be sensitive to the committment art ellicits and cognizant of the structure of science.